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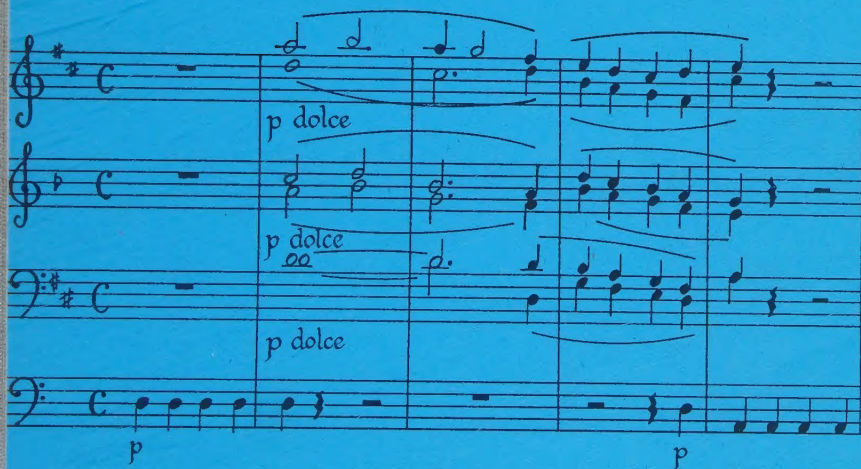
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FLOWER STUDY GUIDES

BEETHOVEN



Violin Concerto in D Major, Op. 61.

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BEETHOVEN

Violin Concerto in D Major, Opus 61

by

GRAHAM WILLIAMS

LEEDS

MAYFLOWER ENTERPRISES

1986

Published by

**Mayflower Enterprises
54, St. Margaret's Road
Horsforth, Leeds LS18 5BG.**

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ISBN 0 946896 16 X

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Series Editor: Jack Pilgrim

Mayflower Enterprises wishes to thank Joy Dodson for the musical calligraphy and Sarah Peart for the front cover.

This booklet is a contribution to the series begun in 1983 in response to a demand for suitable teaching material designed specifically to assist teacher and candidate in the preparation for examinations in music at the Ordinary and Advanced levels of the GCE.

The booklet has a limited objective: it includes a detailed analysis of the set work (with musical illustrations) written by Dr. J.G. Williams, formerly of the Manchester Polytechnic and, in addition, it offers other ancillary material which, it is hoped, will go some way towards meeting the requirements of those Boards which set questions of a more general nature connected with the composer of the set work.

The Editor's aim is to provide - in a single volume - the kind of commentary based on detail gathered from various sources which will form the basis for the study of the work in its historical context. It should also provide an interesting guide to the informed listener quite apart from its function as an examination study guide.

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CONTENTS

1.	Introduction	4
2.	General Discussion	7
3.	Tabular Analysis	14
4.	Key Issues	17
5.	Beethoven's other works	24
-	Symphonies	24
-	Chamber Music	28
-	Concertos	30
-	Piano Sonatas	32
-	Vocal Music	34
6.	Bibliography	35

1. INTRODUCTION

Abraham Veinus, discussing the violin concerto in D, observes perceptively that Beethoven, having studied the violin when young, had a working knowledge of the instrument and was less dependent on the advice of a professional violinist than Mendelssohn or Schumann(1). He suggests however, that since Beethoven was a pianist whose violin technique must have been inadequate for the performance of the solo part, the work would inevitably become associated with the virtuoso for whom it was composed. This particular work was composed for Franz Clement (1780-1842), a musician of extraordinary talent both technically and musically who was then leader of the orchestra at the Theater an der Wien. He is said to have possessed a prodigious musical memory, although as we shall see, he is unlikely to have needed it on this occasion !

The work received its first performance at a benefit concert for Clement on Dec. 23rd., 1806. Veinus gives some information about the concert which provides interesting insights into contemporary practices. It appears that the first movement was performed in part one of the concert and the other two in the second part, which was not uncommon at that time. Veinus writes:

“Between the two parts of the concerto Clement entertained with some circus fiddling, playing one of his own sonatas on one string with the violin turned upside down. It is difficult to imagine what the concerto sounded like at its first performance, for it seems that Clement rendered the solo part at sight without benefit of rehearsal. There is an unintentional irony in the bad pun inscribed by Beethoven on the manuscript of the concerto, asking of Clement clemency towards the poor composer (‘Concerto per Clemenza pour Clement’). It is possible that the manner of its initial performance had something to do with the fact that, until revived by Joachim, the work was rarely performed.”(2)

Perhaps this initial performance was not so bad, even if the nature of the work was not fully appreciated. Johann Nepomuk writing in the “Wiener Theaterzeitung” in 1806 makes the following observations:

“The excellent violinist Klement also played, beside other beautiful pieces, a violin concerto by Beethofen (sic) which on account of its originality and many beautiful parts was received with excep-

(1). “The concerto,” Cassell, 1948, p.147 (2). Ibid, p.148.

tional applause. Klement's genuine art and gracefulness, his power and assurance on the violin - which is his slave - called forth the loudest *bravos*. As regards Beethoven's concerto, the verdict of the experts is unanimous, allowing it many beauties, but recognising that its scheme often seems confused, and that the unending repetitions of certain commonplace parts could easily prove wearisome . . . This concerto was generally well-liked, and Klement's cadenzas exceptionally well-received." (3)

Schindler, on the other hand wrote of the performance:

"For this occasion Beethoven gave him (Clement) the violin concerto in D major that he had just completed: this is famous for its artistic peculiarities (use of short bow strokes, following the old Italian school of Tartini and Nardini, and predominant use of the highest positions). The concerto enjoyed no great success. When it was repeated the following year it was more favourably received, but Beethoven decided to re-write it as a piano concerto. As such, however, it was totally ignored: violinists and pianists alike rejected the work as unrewarding (a fate which it has shared with almost all of Beethoven's piano works until the present time) (4). The violinists even complained that it was unplayable, for they shrank from the frequent use of the upper positions. This marvellous work has only recently come into its own in its original form." (5)

After the first performance, Muzio Clementi, the composer and performer who with F.W. Collard had a publishing business in London, persuaded the composer to re-write the work for piano and in this version, the composer added a fascinating cadenza to the first movement for piano and timpani solo. The original work was dedicated to Stephan von Breuning, and the transcription to Julie von Breuning, then eighteen, and the wife of Stephan (6).

(3) see H.C. Robbins Landon: "Beethoven" Thames & Hudson Ltd. 1970, p.213.

(4) 1840.

(5) A.F. Schindler: "Beethoven as I knew him" ed. D.W. MacArdle, Norton, 1966, pp.135-6.

(6) see Robbins Landon, op.cit. p.143.

In a letter to his partner, Collard, Clementi amusingly describes how he struck up an acquaintanceship with Beethoven, and finally requested a list of works available for publication. He writes:

“In short, I agreed with him to take in manuscript three quartets, a symphony, an overture and a concerto for violin which is beautiful and which, at my request he will adapt for the pianoforte with and without additional keys; and a concerto for the piano, for all of which we are to pay him £200 sterling.” (7).

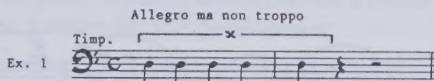
Not a bad day's work ! Schindler states that the contract was dated April 20th., 1807. (8)

(7) Robins Landon, op.cit. p.214.

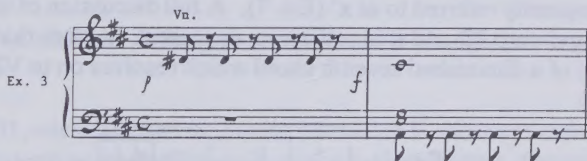
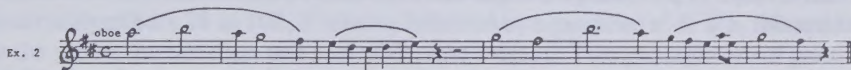
(8) Op.cit., p.137. The works referred to were the Op.59 quartets, the fourth symphony, “Coriolanus” overture, the fourth piano concerto, the violin concerto in D and the transcription of this work for piano.

2. GENERAL DISCUSSION

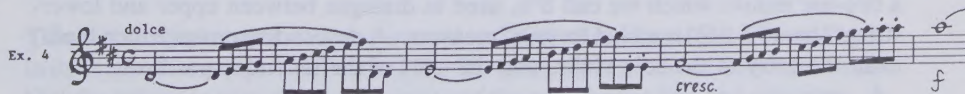
Beethoven is credited with having made more expressive and significant use of the timpani than his predecessors, and an excellent example of this characteristic is found in the repeated Ds with which the work begins. Let us refer to this opening motive as *x*. It plays a uniquely important part in the first movement.



From bar 2, the first part of the first subject group *S'*a is stated in regular four-bar phrases in the tonic key (Ex. 2), and this is followed in bar 10 by a remarkable series of D sharps, a violin version of the opening motive (Ex. 3).

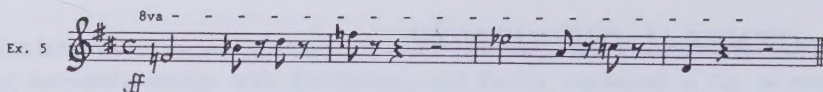


These notes appear puzzling and enigmatic because they seem to bear no obvious relationship to the D major tonality which has been established, and the passage will be discussed in some detail later (see p.21). Referred to subsequently as *x'* it is followed by *S'*b (Ex. 4), the second theme in the first subject group, which comprises a scalic passage which is repeated twice as a rising sequence, moving up a degree on each occasion.

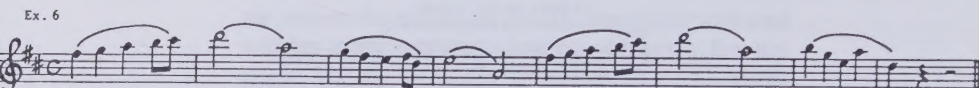


(The clarinet part is shown at actual pitch).

At the end of this passage (bars 27-28) we are plunged into the remote key of B flat by means of a progression which is best regarded as a chromatically-altered interrupted cadence, and we hear *S'*c (Ex. 5).



The theme which appears in bar 43 is designated S^2a as it is to assume the role of a second subject (Ex.6); and, like $S'a$ it comprises regular four-bar phrases - perhaps somewhat unusual for Beethoven, who frequently utilises short motives.



Like $S'a$, this theme is accompanied by x , this time in the violins (e.g. bars 42 & 44). Somewhat surprisingly in this context, the initial version of S^2a is followed (bar 51) by a tonic minor version of the theme, which then modulates to its own relative major (F). Notice the sequential repetition and extension which takes us to bar 64.

At this point there is a new version of x , which is now fully-harmonised, and which will be subsequently referred to as x^2 (Ex. 7). A full discussion of this interesting feature is found on p.22 and it is sufficient, at present, to state that the D sharp becomes part of a diminished seventh chord which resolves on to V_7d in D major (Bars 65-66)



Bars 73-77 make a boisterous conclusion based on $I/IV/Ic/V_7/I$. This type of active material which says little thematically is typical of transitions and codetta/coda passages in general, and this one performs the function of the latter, although a two-bar motive which we call S^2b , used in dialogue between upper and lower strings (bars 77-86) is added for good measure. A descending passage then leads us to the entry of the solo violin, and the start of the second exposition.

The soloist begins with a thirteen-bar introduction based on dominant harmony (89-101), re-states $S'a$ in a decorated form and elaborates the following statement of x' (from bar 110). From bar 118, $S'b$ recurs, but is repeated sequentially only once, after which the soloist presents a modification of it in the tonic minor (compare this with the two versions of $S'a$ from bar 43). This passage is extended, and now fulfils the function of a transition passage, which modulates to the expected key of A major (the dominant).

S²a is now presented in A major, then in A minor, modulating to C major (bars 141-163, cf 43-46), all being modified to afford scope for the soloist. In bar 166ff. x² enters and the passage is somewhat extended to bar 174, where the codetta material, including S²b recurs. At bar 205, a B trill is reached by the soloist, while x is heard in the violins. This distinctive trill, relating to the use of x as a codetta, and the harmonic tension created by the F natural in the bass identify it as a distinctively different use of x, and it will be subsequently referred to as x³. It is discussed more fully on p.22. Finally, seven bars on a chord of E7 featuring the solo violin prepare the listener for the development.

The development section begins with a repeat of S'c in F, reached by the same type of interrupted cadence (compare bars 223-4 and 27-8). It is, of course, typical of the composer and may be compared with the beginning of the development of the first movement of the Piano Sonata in A major, Op.2, No.2 where A flat is reached from C major in the same way. S²a follows this passage in A major and minor. In fact the section from bars 224 to 305 is a much-altered repeat of the first exposition material from bars 28 to 105, S²a being followed by a modified x² & S²b, followed by the violin introduction and part of the first subject. Two passages are of great importance:

- (i) bars 261-3, in which x² undergoes an enharmonic change, moving to F major (see p.22), and:
- (ii) bars 299-301, where the soloist, having paused on F, moves unexpectedly up a semitone to F-sharp to begin S' a in B minor ! (For further discussion of this passage, see pp. 19-20).

This violin reference to S' a, and the reference to x which follows it in bar 304 form the basis for the rest of this section. The third bar of S' a is used sequentially, and later in diminution, accompanied by the ever-present rhythm of x (bars 307-356). The accompanying broken chords played by the violin are followed from bar 331 by some episodic material, after which the soloist breaks loose from the development in a series of chromatically-rising broken chords which lead to the recapitulation in bar 365.

This section begins with a much-rescored and altered version of S' a, followed by x' in its original form (cp. 374ff with 10ff). S' b follows in a modified form which enables the soloist to play the major version of the tune for the first and only time. A descending passage (bars 392-3), reminiscent of the end of the first exposition (bars 87-88) leads to further development and extension, which culminates in a violin trill on A (the dominant of D) in bar 416. This introduces S²a in the tonic, followed by the now-customary D minor version with its modulation to F. Yet another version of x² occurs at bar 440, followed by S²b in the tonic at bar 452. At 479, x³ recurs, this codetta material forming the starting point for the coda, and this is followed by S'c in an almost identical form to its appearance in the first

exposition (cf. 497-510 & 28-42), the last two bars being omitted on this occasion, as is the case in the development appearance (bars 224-235). The pause for the cadenza is located in bar 510, after which references to S^2a and S^2b conclude the movement. This final section is quiet and reflective, the thematic material being shared by solo violin and bassoon. It is a striking contrast to the concluding tutti of the traditional concerto, which tended to be something of a formality, and which normally added nothing significant to the movement as a whole. This is in fact the first opportunity given to the soloist to play the complete version of S^2b !

Second Movement

This movement is generally regarded as an example of variation form. It is however an extremely individualistic one, since it has two additional themes which are intermingled with variations of the opening one.

It has a static quality which is largely due to the fact that the prevailing tonality is G major. Tovey described it as an example of "sublime inaction", pointing out that it is a set of variations "confined to a melody with none but its own local modulations, and with no change from major to minor and no change of time." (1) Such a scheme, he suggests, "is in so dreamlike a state of repose that it is impossible to bring the movement to any conclusion except that of a dramatic interruption." He compares this movement with two others - the slow movements of the "Appassionata" sonata and the "Archduke" Trio, Op.97, which he perceives as having the same characteristics. It is interesting to note in passing that the major-minor contrasts in the sonata-form context of the first movement are unusual, as is the absence of such contrast in the context of variations.

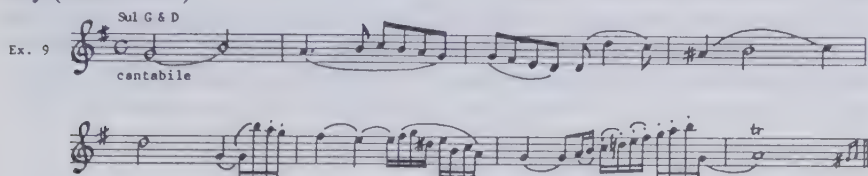
The structure of the main theme A is unusual - a one-bar motive repeated and extended to an unexpected chord of F sharp major. This may suggest a dominant of B, but it is quitted as a chromatic supertonic in E, cadencing in that key and then sequentially into D; this is followed by a decorated repeat of the last two bars (bars 1-10):

Ex. 8

The following ten bars (11-20) form the first variation but the soloist merely adds decorative material. Variation 2 is decorated more floridly, while the third (bars 31-40) is made up of a fuller re-statement for orchestra, with some effective antiphonal writing between strings and winds. Bars 40 to 44 consist of an interlude

(1) D.F. Tovey: "Essays in Musical Analysis, vol. III Concertos" O.U.P., 1936, p.93.

of dreamy violin arabesques which serve as a link to the second theme **B** (Ex. 9), which is eight bars long, is extended at the cadence and never strays from the tonic key (bars 45-55).



B is followed by the fourth variation of **A**, which continues as if the interlude had never taken place. It is a pizzicato version, in which the soloist decorates and "shadows" the tune in a delayed and syncopated manner. This is followed (from bar 65) by further new material **C**, which may properly be regarded as a third theme (Ex. 10), leading to a repeat of **B** in an elaborated form (bar 71 ff).

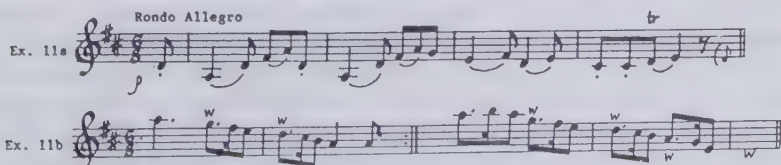


From bar 79 **C** recurs in a modified form, after which a rising passage for the soloist leads to a conclusion based on a further reference to **A**. At this point, the cadenza provides a link to the finale.

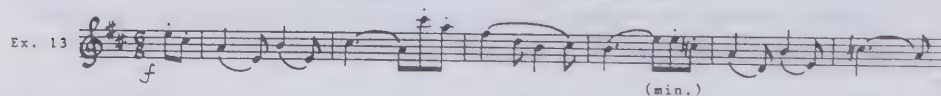
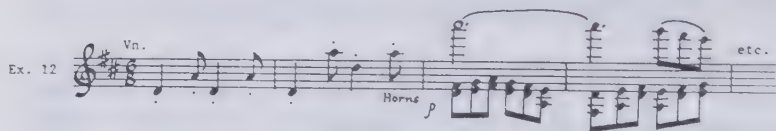
Third Movement

If one accepts the reference to the main theme in the coda as a "repeat" then this movement corresponds to the textbook concept of "sonata-rondo" form. However, text book structures are at best a convenient prop to enable the listener to perceive more clearly how the composer operated. It is, in fact, interesting to note that other composers tended to reduce the number of literal repeats in this structure. Mozart, for example, in the finales of the A major piano concerto (K. 488) and the E flat wind serenade (K. 375) operates on an A B A C B A scheme.

In the Beethoven finale, **A** is made up of two four-bar phrases which are rounded off by a rhetorical cadential "echo" (bar 10) - the composer is clearly in a genial and flamboyant frame of mind! (Ex. 11a). This material is repeated two octaves higher, and then as an orchestral tutti, this time being rounded off by an extension and the addition of a new phrase based on a descending scale (Ex. 11b).



Once again the composer uses quite a lot of material in complete phrases as opposed to the short motives which often characterise his work, and in this context, one is reminded that Mozart was often very prodigal in his use of thematic material in his rondos, which were often light-hearted rather than preoccupied with rigorous development. In bar 45, some transitional material **B'** (Ex. 12) leads us to **B'** the first episode (Ex. 13). Note the abrupt shift to the minor in bar 62, and compare this with Beethoven's use of the same device in the first movement.



Also notable is the surprising shift to E flat, quitted enharmonically (bars 73-80), and followed by hints of the main theme (bar 81 ff), which lead us back to a repeat of **A** at bar 93. At bar 117, there is an abrupt change to the tonic minor (yet another example of this technique in the concerto and the fragment of arpeggio taken from **A** is heard moving through the following chords (bars 117-122): D min/B flat/E flat/C/F & D. From bar 123, a violin arpeggio of D provides a link to **C** the second episode which begins at bar 127. (Ex. 14)



This is in G minor (as was the episodic material of the first movement, and it is in regular four-bar phrases (basically an A A B A type of structure) which modulates to D minor at the end of the second phrase. Each half of the tune is repeated by bassoon (bars 127-158). At this point there follows an ominous rising passage under a violin G, an oboe development of **C** over repeats of I-V in D (bars 161-7) and reference to **A** (from bar 167, cf bar 81 ff) which rise in sequence until **A** appears for the third time in bar 174.

B is introduced with the same facetious I-V introduction which was heard on its first appearance, this time played by the soloist pizzicato - the only instance of this technique found in the solo violin part. From bar 256, reminders of **A** (cf bar 167 ff) lead to the cadenza. The coda begins at bar 280, allusions to **A** occurring under a violin trill on E. This trill subsides on to E flat for an entry of part of **A** in the unexpected key of A flat, and an interesting comparison may be made between this passage and the odd, unexpected entry in B minor found in the first movement at bar 300. Clearly these abrupt and surprising turns of key are typical of Beethoven, and, occurring near the end of the work, this is a particularly daring example. A flat is quitted abruptly, and at bar 315, when D major is achieved, one

senses tonal repose. However, the composer has further surprises in store - e.g. in bars 323-6, where G major is briefly touched over the D pedal, and also the surprising use of B flat chords again in the context of D major (bars 340-50). Comment has already been made on the subdued and rather original ending of the first movement: from bar 352, one finds the same sort of subdued approach, driven home finally by the last two *ff* chords. It is hoped that the following analysis may prove helpful.

3. TABULAR ANALYSIS

Bar No.	First Movement
1-88	First Exposition
1	Introduction
2-9	S'a 2 x 4 bars D major
10-17	x' (interruptive D sharp)
18-27	S'b
28-42	S'c B flat major
43-64	S ² a 2 x 4 bars & minor version D major/min/F major
65-72	x ² harmonised & modified D major
73-76	cadence-formula
77-88	S ² b two-bar dialogue, repeated
89-220	Second Exposition
89-101	Solo violin introduction
102-109	S'a
110-117	x'
118-143	S'b Transition, repeated in tonic minor, in new version.
144-165	S ² a (S'c omitted) major & minor versions A major/min/C major
166-173	x ²
174-177	(cf. 73-76, much altered) A major
178-204	S ² b extended
205-223	x ³ (x-references under trill & 7 bars V7 in A)
224-365	Development
224-238	S'c (cf. 28-42) not heard in Second Exposition F major
239-260	S'a major & minor (cf. 43-64 & 141-165) A major/min./C major
261-267	x ² (modified - enharmonic change) C major
268-271	Cadence formula (cf. 73-76)
272-283	S ² b
284-300	Introduction (soloist), initially a tone lower than at 98-101, but modified.
301-330	S'a. Bar 3 then used sequentially & in diminution (B minor).
331-364	New episodic material. N.B. x in winds and timps. Ascending broken chords lead to:

Bar No.**365-535****Recapitulation**

365

Introduction

366-373

S'a

D major

374-381

x'

382-417

S'b passed to soloist and extended

418-439

S²a

D major/minor

440-451

x²

452-478

2b

479-496

x³ (cf. 205-223)

497-510

S'c (cf. 28-42) leads to cadenza

B flat/D major

511-535

Refs. to S²a & S²b Coda.**Second Movement**

1-10

Theme A, 4 + 6 bars

G major

11-20

Var. 1, with soloist

21-30

Var. 2

31-40

Var. 3

40-44

Link on chord of G.

45-55

Theme B, 8 bars + 2-bar link

56-65

Var. 4

66-70

Theme C

71-79

Theme B

80-86

Theme C

87-91

Final ref. to A. Cadenza-link to finale.

Third Movement**1-43****A Section**

D major

1-10

A : 2 x 4 bars, extended by cadential repetition repeated.

11-20

21-43

Tutti repeat. Phrase 2 extended by 2 bars, plus a new phrase for orchestra.

43-126**B section**

43-58

Transitional material, B' with 3-bar introduction which provides a link to:

59-92

B², the main theme of the first episode.**93-126****A section**

A, much-altered from 117, forms a link to:

127-216**C section**

127-158

C, e.g. $a \ a' \ a \ a' \ b \ a^2 \ b \ a^2 \ 8 \times 4 = 32$ bars

158-161

a 4-bar link leads to:

162-166

a development of the theme for oboes

167-173

hints of **A** lead to:**174-216****A section** (full version, cf. 93-126)**217-279****B section****280-360****Coda**, based on **A**.

4. KEY ISSUES

The opening section of a classical concerto has an introductory function, presenting thematic material (although frequently not all of it) in the tonic key prior to the appearance of the soloist. It has been referred to as a “first exposition” and also an opening tutti. I have used the former term, since this section seems rather long and complex to be accorded ritornello status. Before moving to other considerations, the following points are worthy of note.

For convenient identification, the themes first heard at bars 43-64 and 77-88 are designated S²a and S²b, and therefore by implication comprise the second subject group. However the whole point about second subject groups is that traditionally they are in the dominant or relative major key. The contrast is one of key rather than theme, which is why, in the context of Haydn, we can still conceive a transposed first subject as part of the second group. Strictly speaking, therefore, since the themes are presented in the tonic, S²a and b do not show themselves as second subject material until the second exposition.

Similarly, S'b cannot be identified as a transition theme in the first exposition, since the function of a transition is to effect a modulation to the new key. In fact, S'c, which is boisterous and thematically rather insignificant might appear to be the favourite for the this function, but this is the case neither in the second exposition nor in the recapitulation, although it introduces the second subject in the development section.

In this context, it may also be worth remembering that a first or second subject may comprise a short motive, a collection of them, a tune or several tunes. The simplistic “tune one and tune two” concept of a sonata-form exposition is misleading. Additionally confusing is the fact that this type of structure is referred to as “sonata form” (which it isn't) or “first movement form” (which it may not be).

Analysis is a much-abused term, often being confused with a mere consideration of structure, and the reader will find “Analysis in the Sixth Form” (2) by Brian Newbould invaluable in this context. The following observations are designed to pursue issues of the greatest importance which do not relate directly to structure. It must be remembered that space is limited and the concerto a large one. Careful study of the score will reveal far more than can be discussed here.

Scoring

First of all, some observations about the role of the solo violin. Clearly the technical problems of composing a concerto will vary in relation to the instrument selected. The piano can cope with the orchestra effectively because its sound is unlike that of any orchestral instrument. It can produce harmonically-complete

statements, has a range larger than any orchestral instrument and is powerful enough to compete antiphonally. The violin is, however, outnumbered by its own kind in addition to many other more powerful instruments and is, therefore, easily overwhelmed. One obvious solution often used in this concerto is to allow the soloist to soar above the orchestra. Also exploited is the fact that a solo violin sounds quite different from a group of violins playing in unison. The third obvious consideration is that the soloist may use techniques quite unsuited to group playing, and since part of the concerto tradition involves soloistic display, the technical demands made on the player are often very high.

Beethoven gives the solo part a very wide compass, and the material is extended and developed by the use of scales and arpeggios which are quite demanding. Effective use is made of double-stopping in the third movement and there is one humorous isolated use of pizzicato (3rd movement, bar 218). Trills are used significantly, particularly in coda and codetta and also in the context of the second subject (first movement, bar 143). Evidence of careful thought devoted to the expressive qualities of the instrument is revealed by requests that passages be played “sul D e G” (first movement, bar 511), “sul G e D” (second movement, bar 45). Generally speaking, the violin part is far more complex than that of the orchestral violins, and uses a range of techniques including broken octaves which would not in any case be appropriate to a group of players.

Specifically, some roles performed by the violin may be summarised as follows:

- (i) Presenting principal themes (opening of third movement).
- (ii) Providing more complex and decorated versions of themes.
(first movement, 102ff)
- (iii) Providing additional decorative passages to the stated material.
(first movement, 110ff, 2nd., 11ff).
- (iv) Extending a section through passages of scales and arpeggios.
(first movement, 191-200).
- (v) Accompanying material in a more sustained and functional way.
(first movement, bar 305ff).

Much depends on the location of passages in which the soloist is involved. When key points are involved, the attention is focussed on the instrument. Some examples will help to clarify this point.

- (i) The soloist is naturally prominent at cadenzas, and the second of these is given additional structural importance since it links two movements. The composer may not have written it, but he did designate it! Historically this is not a new idea, but it is novel in the context.
- (ii) Notable is the vital and unusual function of the violin in the codetta material of the first movement (bars 205ff and 479ff), and in the reflective writing found in the proper coda of both first and last movements.

(iii) The link leading from development to recapitulation in the first movement (bar 357ff), and the introductory passage heard at the beginning of the second exposition (and repeated with the same function in the development) also feature the soloist.

(iv) There are other cadenza-like passages of considerable importance and beauty, notably the arabesque-like passages in the slow movement from bar 40, and later in bars 73 and 77 where considerable scope is given to the soloist in interpreting the essentially vague notation.

(v) In the first movement, it is the violin which first presents the minor version of S'b in broken octaves (bar 126), and it makes a point by playing the major version for the first time in bar 386, giving added interest to the recapitulation.

(vi) In the puzzling modulation which occurs in the first movement at bar 300 (which is discussed on p. 20) it is the violin which sways the whole tonality (note here that the soloist is accompanied by only cellos and basses, producing a two-part texture with a gap of nearly four octaves!).

(vii) In the last movement, the violin presents the main theme in its low register and immediately repeats it two octaves higher, again with a very thin accompaniment for cellos and then violins; similarly, in bar 46, the high violin part is accompanied by two horns. From bar 60, double stopping enables the violin to form an effective antiphonal contrast with the orchestra, and the violin introduces the new episodic material in both section C of the last movement and the development of the first.

As for the rest of the orchestra, it may be observed that, save for the addition of clarinets (by no means uncommon in Haydn and Mozart), it is typically classical. At times, however, there is some original scoring, the most obvious example being the artistic and significant role allocated to the timpani in conjunction with the opening motive. Very effective use is made of the wind instruments and they are used a great deal, presenting S'a, S'b and S²a in both first and second expositions and S²a in the recapitulation, not to mention their use in the tutti presentation of S'c in the first exposition and development. It has been suggested (3) that there is an obvious association between mode and colour in respect of S²a - winds presenting the theme in the major, and strings or soloist in the minor. Although this does not occur with complete consistency, the statement is largely true.

The importance of bassoons and brass in the second part of the development (first movement) is obvious and the bassoons have an important role in conjunction with the soloist in the C section of the rondo. The use of oboes and horns in the codetta and before the coda (under the violin trills, bars 213 and 486) is clearly important and effective. The six and eight-part wind writing found in the presentation of the main subjects is reminiscent of the Viennese wind band tradition, immortalised in the wind serenades of Mozart. It also foreshadows to some extent, the wind writing of Brahms.

(3) "Beethoven Companion" ed. Arnold & Fortune, Faber, 1970, pp. 324ff.

Tonality

Beethoven's adventurous use of keys, whether by modulation or abrupt changes has already been noted. In this respect, he exerted an important influence on his successors. The sort of abrupt change which occurs in the first movement in bars 27-28 and 223-224, and his tendency in this piece to repeat a theme in its tonic minor (a somewhat unlikely procedure in an exposition section) have been mentioned above. This repetition is applied to S^b and S²a, the latter starting in D and (via D minor) ending in F (a fairly remote key, and a third away from D) - the type of modulation which subsequently appealed to Schubert and Brahms.

Certainly the most surprising tonal change in the work must be that occurring at bar 300 of the first movement. Tovey refers to this passage, and his comments are elaborated and expanded in a masterly way by Brian Newbould. (4). Briefly, from bars 281-299, the music is suspended on a chord of G7 - the dominant seventh of C major. In bar 300, the held violin note unaccountably rises to F sharp, which establishes itself as the dominant of B minor; this is followed by a violin version of S^a in B minor, a key which is quitted with equal speed five bars later. Newbould makes the excellent point that the dominant seventh of C is the same sound as a German sixth in B minor. He describes it as a "double entendre"; a less stylish and more specific description would be an implied enharmonic change. He also points out that the relationship of C major to B minor is a Neapolitan one. The reader is urged to refer to the discussion which cannot be reproduced in full here.

Although the "standard" chromatic chords were fairly well established at this time, it is worth remembering that augmented sixths tend in any case to occur rather infrequently. Beethoven, however, makes considerable use of them in this work. For example, bar 34 of the first movement contains a good example of an Italian sixth, while bars 212, 230 and 486 display effective examples of German sixths. It may be worth remembering that the augmented sixth chords are most easily located on the flattened submediant. The Italian version contains, in addition to the sixth, the major third, the French also includes the fourth and that the German includes the perfect fifth but not the fourth (See Ex. 15 in C major). The chord usually resolves on to the dominant chord, or the second inversion of the tonic. It is a convenient vehicle for modulation because (as has already been pointed out) a German sixth in C is the enharmonic equivalent of V7 in D flat. (The consecutives formed by resolving the German sixth on the dominant are generally regarded as acceptable.)

Ex. 15

ITALIAN FRENCH GERMAN [1c V]

(4) "Analysis in the Sixth Form" Mayflower Enterprises, 1983 pp 12-16

The x Motive

The initial rhythm is extremely effective and can be dismissed quickly as being typical of the sort of unifying motive often employed by Beethoven. It obviously plays a very significant part in the first movement.

In bar ten it recurs in the more problematic violin version on the note D sharp. D.F. Tovey described this note as “astounding”. Like the C sharp at the end of the first theme in the “Eroica” symphony, it is a good example of the composer’s capacity to surprise us. Tovey points out that Beethoven “leaves it unharmonised and carefully avoids letting it move in the direction which would explain it away,” pointing out that the explanation is to be found later (5). However, he also states that the composer in his first sketches “thought of the D sharp as E flat”. He satisfies himself with pointing out that the distinction is of great importance and that it must be thought of as D sharp. However, this information helps the listener to understand how it might have been conceived, for E flat is the root of the Neapolitan sixth chord in D, and one would *expect* this to resolve on to C sharp, as indeed it does. Why *did* he change it to D sharp? Perhaps because the subsequent version of the passage resolves in the opposite way.

This version has been referred to as x' , and we have observed that it occurs three times in the two expositions and recapitulation. The first two are identical (save for the violin decoration), while the final appearance is much more fully scored.

x^2 provides Tovey’s “explanation”, as it is fully harmonised. The D sharp becomes part of a diminished seventh chord in first inversion, resolving on to V_7d , which makes the role of the D sharp clear - at least in the context of this version. It may be helpful to note that while this chord cannot be inverted in terms of actual sounds (since it comprises a series of minor thirds), it *can* be inverted on paper, which will have implications regarding resolution (Ex. 16).

Ex. 16

(Simplified)

x^2 occurs four times, following the second subject in each of the sections. Ex. 16 illustrates the version found in the first exposition (bar 65ff). The appearance in the second exposition from bars 166-172 is similar except for the appropriate transposition, while that of the recapitulation (bar 440ff) is a rescored version of

that found in the first exposition. The version found in the development (bar 261 ff) is modified to incorporate the aforementioned enharmonic change:

Ex. 17

x^3 is used in the codetta and before the cadenza (bars 205-223 and 479-497). The first of these passages, Ex. 18, begins with a violin trill on B, and as this is preceded by four bars based on chord Ic in A: it is perceived as part of the dominant chord. The repeated E's in bar 206 reinforce this feeling, but in the following bar we have an unexpected F natural in the bass, which menaces and surprises. Sounding perhaps like an oddly-placed minor ninth, and forming an augmented fourth with the violin B, it produces great tension and uncertainty. This is, however, resolved in bar 210, when it becomes part of a V7 chord in C! The violin part rises chromatically, forming part of a German sixth chord at the end of bar 212: this is resolved on to Ic in A major, which in turn leads to the dominant in bar 215, subsequently sustained until the start of the development. From bar 479, we have a virtual transposition of this passage based on the tonic (oboes and horns replace clarinets and bassoons).

Ex. 18

Cadenzas

Beethoven composed cadenzas for his first four piano concertos, eliminated the necessity from the fifth; and even composed one for the piano arrangement of the violin concerto which he prepared for Clementi. It seems strange, therefore, that he did not compose any violin cadenzas for the work. Franz Clement produced cadenzas for the first performance and Denis Matthews alludes to the Joachim cadenzas, referring to his "unidiomatic" use of S'c. He continues:

“an original cadenza does exist for the piano version of the work incorporating a timpani part. Attempts to transcribe this back for violin have been unconvincing, partly because the piano and drum duet was a special feature that Beethoven also adopted in the third and fifth piano concertos and hardly adaptable. The piano version of the concerto itself, though occasionally performed, is little more than a pragmatic curiosity” (6).

Rosemary Hughes refers (7) to the arrangements of Beethoven's piano cadenza by Max Rostal and Wolfgang Schneiderhan, and mentions other cadenzas by Fritz Kreisler, Donald Tovey, Ferruccio Bonavia, Tossi Spiwakowsky, Carl Flesch and Henry Schradieck - clearly the problem has fascinated many!

(6) “Beethoven” Dent, 1985, pp 179-80.

(7) “Beethoven” Concertgoer's Companion, Clive Bingley, 1970, pp. 79-80.

5. BEETHOVEN'S OTHER WORKS

The Symphonies

Facts regarding the life of the composer may be readily obtained elsewhere, and are relevant only when circumstances appear to have had an obvious influence. Beethoven's other music is, however, of the greatest importance both historically and musically, as he exerted the single greatest musical influence on the transition from the classical to the romantic. To perceive aspects of this influence, we should try to see his music as his contemporaries saw it.

Symphonically-speaking, he seems to have been all things to all men. Brahms and other traditionalists found his integrity and formal mastery a source of inspiration, while Liszt, Berlioz and others perceived him as a musical rebel, who 'broke the bonds of form'. Why were the nine symphonies so unique and so far-reaching in their influence? The first two are very much in the Haydn mould, albeit with some flashes of originality which include beginning a symphony in C with a dominant seventh in F! The watershed was the third symphony, the 'Eroica.' Changes often occur gradually, but it does seem that after the appearance of this work nothing was ever quite the same again. Some of the features which contribute to the uniqueness and importance of these works will now be considered briefly.

At the outset it should be noted that Beethoven's attitude to his patrons was fundamentally less servile than that of his predecessors. The sheer size of the larger symphonies eclipsed earlier examples, and in these larger works, the composer is mainly preoccupied with the expression of strong and personal emotions.

There is much greater emphasis on logical development. The idea that development was supremely important to classical composers in general springs from a failure to consult the music or as a result of knowing only outstanding examples from the repertoire. Classical developments were often short and fairly straightforward. Some of Beethoven's developments are extremely long and codas, instead of being routine cadence repetitions, sometimes resemble further development sections.

Beethoven's use of the orchestra can be considered from two standpoints, the first being concerned with the introduction of additional instruments. These additions can be summarised as follows. A third horn is added to the 'Eroica' (no doubt mainly to provide a trio of horns in the trio section), while the orchestra of the fifth is increased by three trombones, piccolo and contra-bassoon. Two trombones and piccolo are added to the sixth, while the ninth includes four horns, three trombones, piccolo, contra-bassoon, bass drum, triangle, cymbals, chorus and a quartet of solo voices. The other symphonies are scored for a standard late classical orchestra consisting of strings, double woodwind (including clarinets), a pair of horns and

trumpets, and timpani. (The only other exception is the fourth symphony which requires only one flute). More important than these additions is the massive nature of some of the scoring - the orchestration includes striking dramatic contrasts and some very thick and powerful writing. It is also notable that the compass of some instruments (notably violin and voices) is expanded.

The scherzo concept was not, of course, new but the composer developed the style and form in a remarkable way. The third movement of the eighth symphony is inscribed 'Tempo di menuetto' and is of minuet type. That of number one, although called a minuet, is in fact a scherzo, and genuine scherzos are found in all the other symphonies. In the 'Eroica', this movement is a far cry from the traditional simplicity of the minuet in spite of the fact that the sections are nominally in binary form. The scherzo is used as the *second* movement in the ninth symphony, and in the seventh the form is extended by repeating the trio, which provides a striking contrast in a much slower tempo.

Formal innovations include the linking of movements in the fifth and sixth symphonies, and in the fifth we find that the composer utilises the cyclic principle, as references to the opening motive occur in subsequent movements (remember that there are normally no *tangible* links between the movements of a classical symphony). Sometimes there are structural concessions to non-musical or programmatic ideas - notably in the 3rd, 6th, 8th and 9th symphonies.

Key schemes become much more adventurous, with abrupt transitions to remote keys, and the same may be said of his harmony - notably the strident discords occurring just before the recapitulation in the first movement of the 'Eroica' (up to bar 279) and the opening of the finale of the Ninth. The C major finale of the C minor (Fifth) Symphony may be regarded as foreshadowing later examples of progressive tonality.

Examples of Beethoven's humour include the ticking of the metronome in the slow movement of the eighth symphony, the tentative start of the finale of the first, and the 'village band' trio of the sixth (where the oboe is syncopated to appear out of time, and the bassoonist can play only three notes). However, this type of humour resembles the gentle drolleries of the classical composers, and his music also contains much rougher humour, one obvious example being the opening of the recapitulation of the first movement of the 'Eroica', where the horn player appears to make a false entry, playing his E flat arpeggio against the implied dominant seventh of B flat.

Beethoven's use of variation techniques is both effective and distinctive. The *finale* of the 'Eroica' is somewhat surprisingly in variation form, the bass of the theme being presented initially and the theme itself appearing later. The slow movement of the fifth is a kind of double variation, and that of the seventh a unique example, distinguished by its obsessive rhythm. Variation technique forms the

basis of the choral finale of the ninth.

The sixth symphony is, of course, the prime example of the influence of a programme. Here there are formal concessions which embrace the additional 'storm' section, and in addition to the obvious birdcalls and village band, we find much more subtle and abiding illustrations of this concept. For example, the music of the first movement resembles the countryside not only in its tranquillity, but in its repetitions: like nature the music is ever the same yet infinitely varied. Notice the way in which the one-bar motive is repeated over shifting harmonies - 12 bars on B flat, 12 on D, 12 on G and 28 on E (bars 151-238). We may also observe Beethoven's preoccupation with the life and death of a hero in the 'Eroica' symphony and with his text in the finale of the ninth: extra-musical ideas which colour the music rather than a literal programme.

His choice of thematic material and its treatment is extremely varied. The opening motive of the fifth symphony dominates the first movement in a remarkably economical way, whereas the first movement of the 'Eroica' is based on a veritable galaxy of short motives, and is rich in material. Both may be contrasted with the complete tune which forms the basis of the ninth symphony's finale.

Finally, it may be observed that classical influence is clearly seen in the first two symphonies. They are similar in length, scoring and some aspects of style to the late classical works which preceded them while containing individualistic features. Perhaps to some degree one might make the same point about the fourth and eighth. The old cliché about the odd numbered symphonies - 3, 5, 7 and 9 being the progressive and historically important ones, whilst a gross oversimplification, has some weight.

The Concertos

Beethoven's concertos which were completed and which have survived were composed between 1795 and 1809. In addition to the triple concerto for violin, piano and cello and the violin concerto, there are the five piano concertos: no. 1 in C (1797), no. 2 in B flat (composed before no. 1 in 1795 and revised in 1798), no. 3 in C minor (1800), no. 4 in G major (1805) and no. 5 in E flat ('Emperor') of 1809.

This series of concertos spreads out over a period of fourteen years and reveals a line of development. From relatively modest and classically-orientated beginnings, there is a progression to greater maturity, characterised by more expansive slow movements and greater drama. The fourth concerto is a work of great power and originality, romantic in character and charged with emotion. The thick-textured piano opening, which replaces the orchestral tutti, and the sudden tonal change found in the sixth bar are all highly individualistic features which occur in just the first few bars. The romantic rhetoric of the slow movement is followed by a G major rondo which begins by sounding as if it were in C.

As the consideration of the symphonies was of a fairly general nature, it would be appropriate to make a few more detailed observations about the final piano concerto, the title of 'Emperor' no doubt being suggested by the brilliant, splendid and heroic character of the piece, which was composed six years after the 'Eroica' Symphony and in the same key. It, too, has a first (and last) movement of (for its time) colossal size, and the first has an enormous coda which has the same developmental function. The following points illustrate the progressive nature of the work and the extent to which it is a large-scale romantic work rather than a classical one.

1. The piano part is brilliant and enormously demanding technically and emotionally. It exploits the full range of the instrument, including powerful and complex textures. It is interesting to note that the piano begins to play immediately after the first orchestral chord although its function is purely introductory and cadenza-like.
2. Earlier concertos were often expressly composed for the entertainment of patrons. In contrast, this work is on a very large scale, and is at times serious and passionate in character.
3. Although the orchestra is only of classical proportions, the scoring is powerful and demanding.
4. The treatment of the second subject in the first movement is romantic and innovative. Notice how it changes its character when repeated. It first appears at bar 41 in the key of E flat minor. The staccato string presentation is dry, tense and perhaps sinister, but eight bars later, the theme puts on a new face and is played by

the horns in a bland, major version. (Exx. 19 & 20). At bar 151, in the second exposition, it sparkles in the upper reaches of the piano, sombre and remote, while in the orchestral repeat (bar 167ff) it seems to have acquired the character of a rather bombastic march (Exx. 21 & 22). The comments related to scoring are factual, even if the response to them is somewhat subjective!

Ex. 19

Str.
Cl. Bsn.
pp
p

Ex. 20

Str.
Horns
pp
dolce

Ex. 21

Str.
pp
leggermente

Ex. 22

Str.
Tutti f

Thematically, the first movement tends to be largely dominated by the tense first subject motive:

Ex. 23

f sf sf sf p

It is followed by two transitional motives, and after the two versions of the second subject, the exposition is rounded off with three other musical ideas.

The second exposition contains some complex piano writing and some remarkable tonal changes, including a striking enharmonic one from G flat to F sharp (bars 143-4), the second subject occurring in the remote key of B minor, which again moves enharmonically to C flat (bars 157-8). 135 bars of development is followed by the recapitulation, after which the piano begins (at bar 497) a passage which at first suggests the cadenza which it replaces, but which is soon accompanied and amounts to further development in the guise of a coda.

The second movement has the poise and beauty so often found in Beethoven's slow movements. The majestic opening theme gives way to a contrasted one for piano, which is repeated unexpectedly a third higher. Ascending trills for piano lead to a varied repeat of the main theme for piano and orchestra, after which a link takes us to the finale (bars 81-2). This consists of tentative attempts by the soloist to introduce the rondo theme. The finale is another very large movement of 431 bars and is in sonata-rondo form with an effective development section in the middle. After the development, the main theme is reintroduced in the tentative way heard at the beginning, this time played by the orchestra under piano trills. The coda contains some interesting further development and there is some effective piano writing in conjunction with timpani from bar 402.

Chamber Music

Reference to the recommended reading on Beethoven's chamber music will provide information regarding his overall output, which includes seven early (pre-1792) works, nine piano trios, of which the 'Archduke' is the best known, ten sonatas for violin (including the 'Kreutzer' and 'Spring') and five for cello and piano. There are also some other miscellaneous works. It is, however in the string quartets that his true genius is fully revealed. Beethoven lived from 1770-1827, and it is customary to divide his compositions into three periods, the middle period of maturity being generally conceived as from 1800-1814. The seventeen string quartets were composed between 1798 and 1826 and therefore cover most of his important creative life, the late ones showing a degree of originality, subtlety, and sophistication which many consider he achieved in no other area of activity. In this short study, attention will be concentrated on these compositions.

Beethoven received a commission to compose some quartets in 1795, but it was 1801 before the Op. 18 set appeared, these being described by Ulrich as 'charming, beautifully-proportioned and at times noble and moving.' (8) Conceived within the dimensions and structure of the classical quartet, and written when the composer was mature, they contain much of Beethoven himself, including some intense emotion (no. 1 in F major, 2nd mvt.), some technically demanding material (same quartet, 4th mvt.) and, of course, scherzos. A readily-available source of information is the Pelican book on chamber music in which Fiske (9) discusses nos. 1, 2 & 4. Comment here will be restricted to a few observations about no 6 in B flat.

(8) Ulrich, H. 'Chamber Music' Columbia Univ. Press, 1948, p. 249.

(9) Fiske, R. in 'Chamber Music' (Ed. A. Robertson) Pelican, 1957, pp. 110-116.

The first movement is in sonata form. The second movement has two main themes and some interesting development, with some effective contrapuntal writing and some unexpected turns of key. The third movement is an exuberant scherzo, the first section of which is an extreme example of syncopation and the trio is obsessively regular - the first violin being so preoccupied with one rhythm that it scarcely plays anything else. Marliave wrote:

‘Here the musician’s individuality is all-pervasive ... of all the quartets of Op. 18, this scherzo is undoubtedly the most original movement. The feature of the trio is a design for the first violin evoking by contrast the spirit of Haydn.’
(10)

A glimpse of the composer in a serious mood is found in the finale, with an adagio introduction of 44 bars inscribed ‘La Malinconia’ accompanied by a note that ‘the movement must be played with the greatest subtlety’. It is followed by an *allegretto quasi allegro* where, in the words of Marliave, ‘we are whirled into the gay measure of a country dance in a graceful, repetitive and classical style’. Towards the end there is a reference to the opening, and changes of tempo recall the serious aspect of the movement which alternates between gaiety and the more sombre mood of the beginning, foreshadowing some of Beethoven’s later developments.

The three Op. 59 quartets (dedicated to Count Rasumovsky) have, according to Ulrich, a unity which is not found in Op. 18. Deafness, depression and moral victory, he suggests lead to ‘profundity and largeness of vision’. (11) Certainly the mature characteristics found in this set form a striking contrast with earlier works. The large-scale finale of no. 3 is a combination of sonata form and fugue: the first subject is a fugal exposition and the second a sort of inversion of the first.

Examples of canonical writing and stretto occur and the coda is virtually a second development which exploits a new countersubject used in the recapitulation. Marliave comments: ‘... it assumes symphonic proportions in pure brilliance of objective conception and expressive power’. (12) It clearly has something in common with the finale of Mozart’s ‘Jupiter’ Symphony, and reveals the mature Beethoven’s growing interest in counterpoint in general and fugue in particular. The length and formal complexity of the first movement of no. 1 indicates development - there is, incidentally some semi-fugal writing in the development of this movement, and it contrasts with the tragic adagio which follows, highlighting the profound emotion and intensity found in the work. Also typical of his maturity is the scherzo in no. 1, which is in full-scale sonata form and is, incidentally, the *second* movement. The use of Russian folksong material in these quartets,

(10) Beethoven’s Quartets Dover, 1961, p. 43.

(11) ‘Chamber Music’ Columbia Univ. Press, 1948, p. 249

(12) op. cit. p. 116.

although included perhaps for the benefit of the patron, foreshadows the romantic interest in traditional music which was to be an important feature of the nineteenth century.

Only two string quartets were written between these for Count Rasumovsky and the set of late quartets. Ulrich comments that 'it is almost impossible to describe the last Beethoven quartets' (13) but one must try - and indeed he makes a very good attempt to which the reader is referred. Basically they represent an exalted spiritual withdrawal by the composer, produced, perhaps mainly for himself: his final statements. More specifically, they were so demanding technically that at first they were seldom performed. Nowadays, techniques and understanding are catching up and they no longer pose the same problems for performer or listener. Briefly 'musical forms were expanded, extreme contrasts became characteristic and a new world of stark, bare tonal lines was revealed'. (14) In the varying number of movements, the uncompromising personal expression, the advanced palate and extreme technical demands they foreshadow in some measure the Bartók quartets, which are considered by many as their spiritual successors. A brief summary of Op. 131 in C sharp minor may help to clarify these comments, although not nearly as much as listening to the quartet! It comprises seven movements to be played without a break, the first being a sombre and expressive fugue, followed by an *allegro molto vivace*, a cheerful movement, making an effective homophonic contrast. The third, *allegro molto/adagio* is an 11-bar link, comprising violent changes of tempo which leads to a set of variations. The fifth is a fast and humorous scherzo, again containing some abrupt changes of tempo. The sixth is a 26-bar adagio, and the finale a sonata-form allegro. This bald description in no way illustrates the character of the work, but does at least indicate the type of structural innovation which occurs. The last six quartets share a relationship to one basic thematic motive, and it is interesting to pursue the thematic relationships which exist. This may be done by reference to Ulrich.

The Piano Sonatas

'They do far more than enrich the repertoire of an already well-endowed instrument: they illustrate to perfection the almost infinite resources and flexibility of a chosen musical form in the hands of a composer of genius'.
(15)

A comprehensive survey of the composer's sonata output may be found elsewhere and this study will draw attention to those for piano, as these 32 form a set which, like the quartets, give an excellent insight into the development of the composer's work by becoming increasingly individualistic as the series progresses.

(13) op. cit. p. 254.

(14) Ulrich, op. cit. p. 254.

(15) Denis Matthews: 'Beethoven's Piano Sonatas' BBC Music Guides, 1967, p. 5.

While some movements of the earlier sonatas show the influence of the classical tradition, and some look backwards to Haydn in an almost nostalgic way, we also find that in general the texture of the piano writing becomes increasingly thick and dense as the composer strives for greater dramatic power which the piano of his time could not always provide. There is also a great increase in textural subtlety - he uses the full range of the instrument and the sustaining pedal to produce ambitious and exciting pianistic textures. Some of his movements seem almost orchestral in conception - others can be conceived for no other medium than piano. Technically his demands increase alarmingly, and the late sonatas posed problems which defeated many pianists of his time and still make grave demands on the performers of today.

There is in these piano sonatas an increasing degree of innovation, and particularly notable (apart from the unusual variety of structural combinations achieved) is the reinstatement of fugue as a major formal basis. Much has been written about the sonatas and attention to the works cited in the bibliography will provide much valuable commentry and information.

The powerful individuality of the composer is found even in relatively early works. The sonata in C minor Op. 13 of 1799, known as the *Pathétique* well illustrates this point. Consider, for example the depth and gravity of the introduction and the jagged first subject with its augmented intervals (Exx. 24 & 25) followed by the lengthy second group in E flat *minor*:

Grave

Ex. 24

Molto Allegro e con brio

Ex. 25

The development, while not conspicuously long is dramatic and subtle, particularly in its utilisation of a metamorphosis of the material of the introduction, and the startlingly original harmonic flight of the mysterious passage which occurs over a dominant pedal:

Molto Allegro e con brio

Ex. 26

Ex. 27

These illustrations show the essentially romantic character of the work, as does the expressive slow movement in a rather unlikely rondo form. The finale, a sonata-rondo, is compelling and full of interest.

Reading about unknown music is often a waste of time, and it is assumed that the reader will turn to the prime source - the music itself. Once again a brief description cannot do justice to the late sonatas. However some worthwhile observations may be made in the context of Op. 106, the so-called *Hammerklavier*, at least in respect of the structure. The scheme is as follows:

1st movement: Allegro. Sonata form.

2nd movement: Scherzo. (3/4) comprising the scherzo in B flat major, the trio in B flat minor, a 2/4 presto, followed by a scherzo & coda.

3rd movement: Adagio sostenuto, F sharp minor, sonata form.

4th movement: A link to the finale, described by Denis Matthews as 'a fantastic passage of recitative ... a continual descent through a whole gamut of keys'. (16) This leads to the:

Allegro risoluto - a 3-part fugue. This movement is formally complex, and the reader is referred to the analysis given by Tovey. (17).

Of particular importance is the fact that the themes of all four movements are related to a basic motive involving a rising and falling third:



(16) op. cit. p. 50.

(17) 'A companion to Beethoven's Pianoforte Sonatas' Associated Board of the Royal Schools of Music, 1931, pp. 230ff.

Music for Voices

In the present context, there is space only for a short summary of the composer's output, and some references from which further information may be gleaned. He composed songs and canons as well as settings of folksongs. A notable example of the former is the song cycle *An die ferne Geliebte* ('To the distant beloved.') Op. 98, 1816.

In addition to cantatas, he produced the oratorio *Christus am Oelberge* ('Christ on the Mount of Olives') about 1779-1801, the text being taken from the New Testament and the poet F.X. Huber. His Mass in C for Prince Esterházy was designed for liturgical use, and although not initially very successful is impressive and well-regarded by the composer. In 1808 he composed a fantasia in C for piano, chorus and orchestra, and between 1818 and 1823, his most notable choral work, the *Missa Solemnis* in D for the enthronement of the Archduke Rudolph as Bishop of Olmutz. Although apparently intended for liturgical use, this work has been consigned to the concert hall, and is often regarded as a stupendous sacred symphony for chorus and orchestra. Tovey provides valuable commentry on this work as well as the Dungeon Scene from *Fidelio* and the cantata 'Calm sea and prosperous voyage, Op. 112. (18).

Beethoven's much-revised and only opera is a fascinating study. The reader is referred to Marion Scott (19) as well as books related to opera in general. Any attempt to discuss this work in a concise way appears pointless. Apart from a few choruses, his overtures and incidental music, Beethoven appears to have produced nothing else of any importance for the theatre.

(18) 'Essays in Musical Analysis', vol. V, vocal music, O.U.P. 1937, pp. 161-94.

(19) 'Beethoven', J.M. Dent, 1934. pp. 209-229 - a whole chapter on vocal music.

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